Curriculum Handbook Master of Music – Sonology

Sonology
Audio Communication & Sonology

Academic Year 2026/27

Royal Conservatoire The Hague

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found on the website and the KC Portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

TABLE OF CONTENTS

Table of Contents 2

Introduction 3

Programme Objectives 4

Curriculum Overviews 6

- Sonology 6
- Audio Communication & Sonology 7

Course Descriptions Sonology 8

- Artistic Development and Research 8
  - Composition/Performance/Research 8
  - Sonology Research Seminar Participation 10
  - Sonology Research Seminar Presentation 12
- Academic Skills 13
  - Colloquium Participation 13
  - Colloquium Presentation 14
  - Writing Skills 16
- Professional Integration 18
  - Sound Engineering in Electronic Music 1 18
  - Sound Engineering in Electronic Music 2 21
  - Overview Own Projects 23

Appendix 1: Assessment Criteria Master of Music in Sonology - Final Presentation 25

Appendix 2: Grading Scales 27

INTRODUCTION

"… each sound, each structure is a promise …" – Gottfried Michael Koenig

The Institute of Sonology adopts a clear stance in terms of the use of technology in music: technology is not merely an adjunct to the existing music practice, but should be used primarily to explore new forms of composition and public presentation of music and art. At the same time, Sonology is not bound by any stylistic dogmas. Sonology is neither an artform nor a genre. It is the name that in 1967 was given to an institute dealing with the production, education and research in the field of electronic music. It is an institute that from the very start has been an umbrella for electronic music produced in studios, music based on field recordings, computer-assisted (instrumental) composition and experimental forms of digital sound synthesis. It is through the advance of the use of technology in all layers of society that connections with other forms of art, systematic musicology and even ethnomusicology have been established almost spontaneously.

The Institute of Sonology has an extensive network of partners that includes the Groupe de Recherches Musicales (GRM) in Paris, the Netherlands Music Institute (NMI), Studio LOOS in The Hague, the Technische Universität Berlin and the Game of Life Foundation in The Hague. Since 2014, we also offer a Double Degree master's programme in Audio Communication & Sonology in association with the Technische Universität Berlin.

As a student in the two-year Master of Music in Sonology (which is taught in English) you will carry out an independent research project. You can enrol for the master's programme if you have obtained a Bachelor of Music in Sonology or an equivalent degree related to the professional field of Sonology . However, the master's programme is not an extension of the bachelor's programme. Many students in the Master of Music in Sonology programme hold a bachelor's degree in subjects such as composition, computer science, musicology or graduated as performing musicians.

The Master in Audio Communication & Sonology is a double degree programme of the Technische Universität (TU) in Berlin and the Conservatoire's Institute of Sonology. The programme combines a course in the theory of acoustics, audio technology, signal processing and musicology at the Audio Communication department of the TU Berlin with in-depth study of the artistic aspects of electroacoustic music and sound art at Sonology in The Hague.
Candidates apply in Berlin first. When accepted, they apply for the Sonology master's programme before the beginning of the second semester in Berlin. When accepted in The Hague, they follow a slightly different curriculum in the second semester in Berlin, while already preparing themselves for the second year in The Hague.

During your master's programme you will write a thesis, which will document your project and place it in a wider context. This means that, in addition to your artistic activities, you will be writing extensively under the guidance of a mentor from the Institute of Sonology. We have produced a thesis style guide and you will be able to consult earlier studies. We also maintain a close relationship with our alumni, some of whom remain attached to the institute or continue their research as a PhD student elsewhere. Many graduates of the Sonology master's programme pursue a career as a composer, an artist, a sound designer, a computer programmer, a teacher, or combinations of these. A relatively large proportion of graduated students go on to follow a PhD programme.

Guest lectures, master classes and workshops have been given by Trevor Wishart, Daniel Teruggi, Nic Collins, Alvin Lucier, Stefan Weinzierl, Gottfried Michael Koenig, Konrad Boehmer, Arne Deforce, Francisco Lopez, Kaija Saariaho, Larry Polansky, Barry Truax, Matthew Ostrowski, Folkmar Hein, Sarah Nicolls, Richard Cavell, Douglas Kahn, Peter Evans, Evan Parker, Richard Scott, Hillel Schwartz, Cathy van Eck, Sara Pinheiro, Stefan Weinzierl, Horacio Vaggione, Teresa Carrasco, Peter Ablinger, among many others.

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the master's programme in Sonology. After programme objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire. Our programme objectives are based on the AEC Learning Outcomes (2017)[1], an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus in Sonology.

The master's programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. The AEC Learning Outcomes refer to three cycles: 1st cycle (Bachelor), 2nd cycle (Master) and 3rd cycle (Doctoral). Therefore all master's objectives start with the number 2. In the course descriptions, the field 'programme objectives' refers to these codes, e.g. 2.A.1, 2.B.5, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those objectives. There may be several courses contributing to the same objectives.

At the end of the Master of Music in Sonology programme, you:

A. Practical (skills-based) outcomes

2.A.1. Create and realise music, and/or research outputs in related areas, to a high professional level, expressing your own concepts, involving some combination of artistic, scientific and programming skills,
and reflecting a well-developed and individual approach to the issues they involve.
2.A.2. Evidence sophisticated craft skills in relation to the professional field of electronic music.
2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study.
2.A.4. Demonstrate ability to create, realise and express your own artistic concepts and/or research, ensuring that any areas of relative weakness in relation to the necessary skills have been addressed.
2.A.5. Play a leading role in ensemble and/or other collaborative activity.
2.A.6. Demonstrate a high level of improvisational fluency in a research project where this is relevant.
2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your area of study, and/or your own artistic practice.
2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
2.A.9. Exhibit competence in technological utilisation and application, especially with regard to the technical setup for live performances involving many different live applications of electronic/digital technology.
2.A.10. Take responsibility for the engagement between context, audience and material, projecting your ideas fluently and with confidence in a wide variety of performance settings.

[1] https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf

2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
2.A.13. Evidence ability to translate theoretical knowledge into practical activities.
2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work where appropriate.
2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate an understanding of the working field, and identify and formulate strategies for developing engagement with them.

B. Theoretical (knowledge-based) outcomes

2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
2.B.2. Exhibit comprehensive knowledge of repertoire and literature within your area of study.
2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which (principally electroacoustic) music is practiced and presented.
2.B.6. Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts, where this is relevant to your research project.
2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your area of study and/or your artistic practice.
2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your area of study.
2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth project which may combine artistic and research-related aspects.
2.B.10. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to your area of study and/or your artistic practice.
2.B.12. Demonstrate a thorough understanding of the role of the musician and/or researcher in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

C. Generic outcomes

2.C.1. Exhibit sophisticated skills in critical thinking and critical awareness.
2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification, by creating or identifying new possibilities for music and composition within the field of (computer) technology and electronics, and by adding new elements to the musical domain.
2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to the context.
2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic and/or technological contexts.
2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
• extended and complex
• in new or unfamiliar contexts
• based upon incomplete or limited information.
2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.

2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas involving some combination of the written word, musical notation, fixed-media composition, performance and/ or other musical outputs (recordings, etc.).
2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
2.C.11. Exhibit sophisticated and appropriate public presentation skills in all aspects of your practice and activity.
2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

CURRICULUM OVERVIEWS

SONOLOGY

Institute of Sonology - Royal Conservatoire			
code	**Sonology**	**Year 1**	**Year 2**
	Master of Music in Sonology 2026-2027		
KC-M-SO-	**Artistic Development and Research**		
COZ	Composition/Performance/Research	32	36
RS	Sonology Research Seminar Participation	3	3
RSP	Sonology Research Seminar Presentation	6	6
	Subtotal	**41**	**45**
KC-M-SO-	**Academic Skills**		
COLQ	Colloquium Participation	2	2
CP	Colloquium Presentation	7	7
WS	Writing Skills	4	
	Subtotal	**13**	**9**
KC-M-SO-	**Professional Integration**		
GLT	Sound Engineering in Electronic Music	4	4
EP	Overview Own Projects	2	2
	Subtotal	**6**	**6**
	Total per year	**60**	**60**
	Total		**120**
This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.			

AUDIO COMMUNICATION & SONOLOGY

Institute of Sonology - Royal Conservatoire Audiokommunikation - Technische Universität Berlin			
code	**Sonology - Audio Communication & Sonology**	**Year 1**	**Year 2**
	Master of Music in Sonology 2026-2027		
KC-M-SO-	**Artistic Development and Research**	Technische Universität Berlin	
COZ	Composition/Performance/Research		36
RS	Sonology Research Seminar Participation		3
RSP	Sonology Research Seminar Presentation		6
	Subtotal		**45**
KC-M-SO-	**Academic Skills**		
COLQ	Colloquium Participation		2
CP	Colloquium Presentation		7
	Subtotal		**9**
KC-M-SO-	**Professional Integration**		
GLT	Sound Engineering in Electronic Music		4
EP	Overview Own Projects		2
	Subtotal		**6**
	Total per year	**60**	**60**
	Total		**120**
This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.			

A detailed curriculum overview of the Double Degree Masters' programme can be found on: https://www.tu.berlin/ak/studium-lehre/studiengaenge/audio-communication-and-sonology

All course descriptions of the second year (semester 3 & 4 of the Double Degree Masters' programme) can be found in this handbook. The Writing Skills course description is not applicable to Audio Communication & Sonology students.

COURSE DESCRIPTIONS SONOLOGY

ARTISTIC DEVELOPMENT AND RESEARCH

Composition/Performance/Research

Course title	**Composition/Performance/Research**
Department responsible	Sonology
OSIRIS course code	KC-M-SO-COZ1-20; KC-M-SO-COZ2-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	As a student, you are offered an environment in which an individual research project is realised. This activity takes place under the supervision of a mentor, who challenges you to explore new, unknown and broader contexts in your work. In this way your project is developed and documented so that the results may be presented in concerts, conferences or publications on an international level. The new knowledge brought into being in the course of realising the research project must be relevant within the broader context of the field of electroacoustic music and sound art. Students at Sonology move in the field of electroacoustic music, computer music and sound art, in both practical and theoretical directions. 'Practical' means that instead of composing with sounds, as is generally the case in instrumental music, in sonology the sound itself is composed in such a way that it gives expression to musical form. This can take place on the basis of the physical principles of sound, on the basis of perception or on the basis of purely compositional ideas. 'Theoretical' means that research is carried out in this same area, resulting in written texts or computer programs. You have the opportunity to involve yourself more deeply in an area related to your bachelor's education, making use of your artistic abilities, knowledge and insight. During the two-year programme, you work on a thesis in which the project is documented and placed in a broader context. The conclusions of the research and the fundamentals on which it is based should here be formulated so as to be clear to specialists in the discipline. This written work, as well as the student's artistic work, is supervised by a member of the Sonology faculty (the mentor). Students are also encouraged to act as their own teacher as a reflective practitioner by being able to assess and evaluate the quality of your work, keep this quality up-to-date and develop it further by continuing to learn independently. The well-equipped studios of the Institute of Sonology provide students with the opportunity to produce and record their projects at a professional level. Sound playback in these studios varies between four and eight channels, as well as spatial sound projection using wave

	Wave Field Synthesis (WFS). There is a studio for live electronic music, and a historic studio principally equipped with analogue equipment. Apart from these facilities, students may make use of special equipment for working on location. The Electronics Workshop (EWP) offers the facility to design and build equipment for specific purposes. Other opportunities include participation in ensembles, such as the Sonology Electroacoustic Ensemble, an ensemble for improvised music in which instrumentalists from other musical domains are also active, participation in the production team for professional Sonology concert presentations, and collaboration with performers from other fields in composing and performing works for combinations of electronics and traditional instruments.
Programme objectives	2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.6, 2.B.9, 2.B.10, 2.B.12, 2.C.1, 2.C.2, 2.C.4, 2.C.7, 2.C.8, 2.C.10, 2.C.16
Course objectives	At the end of this course, you: ▪ are able to use original and individual thinking to realise and present an artistic production, which is integrated with your research work; ▪ are able to develop a research project and document this in such a way that the results may be presented in concerts, conferences or publications on an advanced and international level, taking account of questions of ethics and diversity; ▪ are able to write a thesis in which the project is documented, discussed and placed in a broader context, and which embodies new knowledge with relevance to a broader context of the field of electroacoustic music and sound art; ▪ have a clear awareness of current (international) developments in the arts in general, and electroacoustic music and sound art in particular, including the spatial aspects of sound, and are able to position yourself and your work in relation to those developments.
Credits	Master I: 32 ECTS, master II: 36 ECTS
Level	Master
Work form	Individual lessons
Literature	To be agreed upon with the mentor(s)
Language	English
Scheduling	Average of one hour per two weeks
Date, time & venue	To be agreed upon with mentor(s). A concert hall (final presentation) and one or more Sonology studios (meetings with the mentor(s)
Teachers	Richard Barrett, Justin Bennett, Raviv Ganchrow, Bjarni Gunnarsson, Ji Youn Kang, Johan van Kreij, Gabriel Paiuk, Kees Tazelaar.
Contact information	Kees Tazelaar (k.tazelaar@koncon.nl), Richard Barrett (r.barrett@koncon.nl)

Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	M1: Individual interview
Assignment description	
Assignment requirements	Each student has an individual 30-minute interview with a faculty committee, in which the progress of their research project and its preliminary artistic results, as well as a draft of a thesis chapter, are discussed.
Assignment planning	At the end of the first year of the master's programme.
Assessment criteria	• originality, relevance, writing quality and thoroughness in the thesis chapter • artistic quality, technical skills and originality in the musical components • level of command of techniques (e.g. programming, studio skills) developed in order to realise the research outputs
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	M2: Practical Presentation
Assignment description	The artistic results of the examination candidates are jointly presented during a three-to-five-day mini-festival which takes place either in the concert halls of the conservatoire or in an outside venue.
Assignment requirements	The thesis is also an important part of the final presentation. It is defended during a one-hour oral examination to a committee of faculty members and an international external examiner, taking place after the presentation of the student's artistic results or, in some cases, exclusively on the basis of the thesis. The conclusions of the research and the fundamentals on which it is based should be formulated in the thesis so as to be clear to specialists in the discipline.
Assignment planning	At the end of the second year. The thesis is handed in three weeks before the final presentation.
Assessment criteria	Please see the Assessment Criteria MMus Sonology in Appendix 1 for a complete overview of the assessment criteria and rubric of the Final Presentation.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Sonology Research Seminar Participation

Course title	**Sonology Research Seminar Participation**
Department responsible	Sonology
OSIRIS course code	KC-M-SO-RS

Type of course	Compulsory course
Prerequisites	Non applicable
Course content	All master's students, as well as six to seven Sonology faculty members, take part in the Research Seminar, a two-hour meeting of which 20 take place throughout the academic year. Each student, in both their first and second year, gives a presentation of their work, followed by a discussion of around the same duration. The seminars are coordinated by faculty member Gabriel Paiuk, who contacts you two weeks in advance of your presentation. You are asked to provide an abstract and a supporting article, video and/or audio recording. All participants receive invitations for the seminars, with which the material provided by the presenter is distributed. The Research Seminar is open only to Sonology master's students, and its character is to a certain extent informal. The Research Seminar is an important moment for the evaluation of your progress, about which the teachers of the Master of Music in Sonology hold regular consultations. Apart from the content itself, they assess the extent to which you have been able to communicate the context of your subject, the research findings and conclusions to fellow specialists. This feedback is intended to encourage the further development of the students' research activities.
Programme objectives	2.A.3, 2.C.3, 2.C.5, 2.C.6, 2.C.9, 2.C.13
Course objectives	At the end of this course, you: ▪ have an overview of the specific research topics of your peers in relation to the domains of electrocacoustic music, computer programming and sound art; ▪ are able to discuss research subjects in the field of electroacoustic music on a professional level with peers and experts in the field.
Credits	3 ECTS
Level	Master
Work form	Group lesson
Literature	To be agreed upon with the main subject teacher
Language	English
Scheduling	20 lessons per academic year
Date, time & venue	See ASIMUT
Teachers	Richard Barrett, Raviv Ganchrow, Ji Youn Kang, Fani Konstantinidou, Johan van Kreij, Gabriel Paiuk, Kees Tazelaar
Contact information	Gabriel Paiuk (g.paiuk@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Seminar participation
Assignment description	
Assignment requirements	Participation
Assignment planning	

Assessment criteria	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary • Attendance (at least 80%): includes punctuality
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Sonology Research Seminar Presentation

Course title	**Sonology Research Seminar Presentation**
Department responsible	Sonology
OSIRIS course code	KC-M-SO-RSP
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	All master's students, as well as four or five Sonology faculty members, take part in the Research Seminar, a two-hour meeting of which 20 take place throughout the academic year. Each student, in both their first and second year, gives a presentation of their work, followed by a discussion of around the same duration. The seminars are coordinated by faculty member Gabriel Paiuk, who contacts you two weeks in advance of your presentation. You are asked to provide an abstract and a supporting article, video and/or audio recording. All participants receive invitations for the seminars, with which the material provided by the presenter is distributed. The Research Seminar is open only to Sonology master's students, and its character is to a certain extent informal. The Research Seminar is an important moment for the evaluation of your progress, about which the teachers of the Master of Music in Sonology hold regular consultations. Apart from the content itself, they assess the extent to which you have been able to communicate the context of your subject, the research findings and conclusions to fellow specialists.
Programme objectives	2.A.3, 2.C.3, 2.C.5, 2.C.6, 2.C.9, 2.C.13
Course objectives	At the end of this course, you: ▪ are able to formulate an aspect of your research project and the fundamentals on which it is based; ▪ are able to communicate the context of your subject, the research findings and conclusions to specialists in the field of electroacoustic music; ▪ are able to incorporate the outcome of feedback from others in the further development of your research activities.
Credits	6 ECTS
Level	Master
Work form	Group lesson

Literature	To be agreed upon with the main subject teacher
Language	English
Scheduling	20 lessons per academic year
Date, time & venue	See ASIMUT
Teachers	Richard Barrett, Raviv Ganchrow, Ji Youn Kang, Fani Konstantinidou, Johan van Kreij, Gabriel Paiuk, Kees Tazelaar
Contact information	Gabriel Paiuk (g.paiuk@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Seminar presentation
Assignment description	A 40-minute presentation, followed by a one-hour discussion with the seminar's participants.
Assignment requirements	
Assignment planning	At the beginning of the academic year, students receive an overview of all Research Seminars, including the scheduled dates for their presentations. The seminars are coordinated by faculty member Gabriel Paiuk, who will contact you two weeks in advance of your presentation.
Assessment criteria	• originality and relevance of the research • ability to present provisional results of the research coherently, concisely, clearly and fluently at a professional level • ability to discuss the ideas, to address questions arising from them in the course of the seminar and where appropriate to integrate the results of the discussion into the research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

ACADEMIC SKILLS

Colloquium Participation

Course title	**Colloquium Participation**
Department responsible	Sonology
OSIRIS course code	KC-M-SO-COLQ1-11; KC-M-SO-COLQ2-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Throughout the academic year, a two-hour weekly colloquium takes place. Ten of these take the form of presentations by faculty, alumni and guest speakers, and the rest are presentations by each student from the fourth year of the bachelor's programme and both first and second years of the master's programme. During each colloquium, two students present aspects of their research projects. The colloquia are attended by four or five Sonology faculty members, by students from the

	Sonology bachelor's and master's programmes, and by students from other departments of the conservatoire. The Colloquia are moderated by faculty member Ji Youn Kang, who in the week preceding the colloquium distributes information about the upcoming presentations to all participating students. The moderator introduces the speakers at the beginning of the colloquium and leads the subsequent discussions. The colloquium presentation is an important moment for the evaluation of a student's progress, about which the teachers of the Master of Music in Sonology hold regular consultations.
Programme objectives	2.A.3, 2.A.8, 2.C.3, 2.C.6, 2.C.9, 2.C.11, 2.C.14
Course objectives	At the end of this course, you: ▪ have an overview of a broad range of current developments in electroacoustic music composition, computer programming and sound art; ▪ are able to reflect and discuss topics in the field of electroacoustic music and sound art with peers.
Credits	2 ECTS per academic year
Level	Master
Work form	Group lesson
Literature	
Language	English
Scheduling	2 semesters, 120 minutes per week
Date, time & venue	See ASIMUT
Teachers	Ji Youn Kang, Johan van Kreij
Contact information	Ji Youn Kang (j.kang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active participation
Assignment description	Active participation in discussions
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary • Attendance (at least 80%): includes punctuality
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Colloquium Presentation

Course title	**Colloquium Presentation**
Department responsible	Sonology
OSIRIS course code	KC-M-SO-CP1-11; KC-M-SO-CP2-11
Type of course	Compulsory course
Prerequisites	Non applicable

Course content	Throughout the academic year, a two-hour weekly colloquium takes place. Ten of these take the form of presentations by faculty, alumni and guest speakers, and the rest are presentations by each student from the fourth year of the bachelor's programme and both first and second years of the master's programme. During each colloquium, two students present aspects of their research projects. The colloquia are attended by four or five Sonology faculty members, by students from the Sonology bachelor's and master's programmes, and by students from other departments of the conservatoire. The Colloquia are moderated by faculty member Ji Youn Kang, who in the week preceding the colloquium distributes information about the upcoming presentations to all participating students. The moderator introduces the speakers at the beginning of the colloquium and leads the subsequent discussions. The colloquium presentation is an important moment for the evaluation of a student's progress, about which the teachers of the Master of Music in Sonology hold regular consultations.
Programme objectives	2.A.3, 2.A.8, 2.C.3, 2.C.6, 2.C.9, 2.C.11, 2.C.14
Course objectives	At the end of this course, you: ▪ are able to formulate an aspect of your research and the fundamentals on which it is based; ▪ are able to communicate the context of your subject, the research findings and conclusions, not just to fellow master's students but also to non-specialists; ▪ are able to incorporate the outcome of feedback from others in the further development of your research activities; ▪ are able to defend your viewpoints in the face of comments and questions from a specialist and non-specialist audience.
Credits	7 ECTS
Level	Master
Work form	Group lesson
Literature	To be agreed upon with the mentor(s)
Language	English
Scheduling	Group lesson of two hours per week
Date, time & venue	See ASIMUT
Teachers	Ji Youn Kang, Johan van Kreij
Contact information	Ji Youn Kang (J.kang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation
Assignment description	35-minute presentation, followed by a discussion
Assignment requirements	Each presentation is 35 minutes, followed by 15 minutes of discussion. The presentation can consist of slides, audio/video examples, live performances, and make use of the New Music Lab's facilities such a a multi-channel audio system, a large projection screen, etc.

Assignment planning	At the beginning of the academic year, students receive an overview of all Colloquia, including the scheduled dates for their presentations. Master's students give one presentation in each year of their two-year master's programme.
Assessment criteria	• originality and relevance of the research • ability to present provisional results of the research coherently, concisely, clearly and fluently to non-specialists as well as to specialists • ability to discuss the ideas, to address questions arising from them in the course of the colloquium and where appropriate to integrate the results of the discussion into the research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Writing Skills

Course title	**Writing Skills**
Department responsible	Sonology
OSIRIS course code	KC-M-SO-WS
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course focuses on refining your ability to organise and express your ideas in written English. Practical exercises oriented towards developing these skills in the context of your own research directives are mandatory components for the course. Other exercises will bolster your command of writing professional texts in English (e.g., reviews, critical responses to texts, programme notes, grant proposals, article-abstracts, various online writings, and technical descriptions relevant to their work). You will also review the fundamentals necessary for proper academic citation of a wealth of research sources. In contrast to the Bachelor level course, students in this course will be expected to display a broader and deeper grasp of their research field through a greater knowledge of secondary sources, more developed research objectives, and an accelerated trajectory in the research process. Master projects will also be expected to have a more public profile through forums such as the online Research Catalogue and the Sonology website. Instructor feedback will be provided on an individual basis, thereby helping to address and accommodate a wide range of challenges. Group discussion of students' research as well as a variety of texts, both within and outside the field of your discipline, will also play a significant role in the course. This will help you to refine your presentation skills by providing a forum for the elaboration and evolution of your ideas.
Programme objectives	2.B.7, 2.B.8, 2.C.5, 2.C.11
Course objectives	At the end of this course, you will:

	▪ have improved your ability to write independently about your work within the context of electronic music production; ▪ have refined your research topic and begun the thesis writing process; ▪ be able to apply a formal citation style (Chicago style) to written texts in connection with your thesis; ▪ have improved your ability to present your work, as well as to write texts such as biographies, programme notes, reviews, grant proposals, and other texts related to your work.
Credits	4 ECTS
Level	Master
Work form	Group lesson
Literature	Course kit and in-class presentations
Language	English
Scheduling	120-minute group lesson per week during the 1st semester, 60-minute group lesson per week during the 2nd semester
Date, time & venue	See ASIMUT
Teachers	Thomas Aldrich
Contact information	Thomas Aldrich (t.aldrich@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active participation
Assignment description	Students are assessed on the basis of their active contribution to the group sessions.
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary • Attendance (at least 80%): includes punctuality
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Assignments
Assignment description	Students are assessed on a selection from their responses to assignments given throughout the year (Biography, Programme Notes, Text Summary, Research Proposal, Bibliography, Outline and Introduction of Thesis).
Assignment requirements	
Assignment planning	end of second semester
Assessment criteria	• coherence and incisiveness of thought • use of sources • language and tone

	• clarity of written discourse • logic, relevance, and strength of argument
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

PROFESSIONAL INTEGRATION

Please note: Students who have successfully completed the Bachelor of Music in Sonology programme at the Royal Conservatoire are not expected to repeat the Sound Engineering in Electronic Music 1 and 2 courses. They are required to obtain 4 ECTS per year by way of Career Development Office (CDO) points. Please contact the Sonology department for more information.

Sound Engineering in Electronic Music 1

Course title	**Sound Engineering in Electronic Music 1**
Department responsible	Sonology
OSIRIS course code	KC-M-SO-GLT
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course intends to give a basic understanding of practical studio and live sound reinforcement techniques. Different types of signal flows which can be encountered in a studio or concert situation will be dealt with theoretically and practically, starting from how to make a basic audio recording or multichannel playback in a studio, to how to plan and realise a multichannel electroacoustic music performance. Students are responsible for preparing and implementing the Sonology Discussion Concerts under the teacher's guidance, which take place five times a year. Each concert involves class preparation, preparation at home and two days of preparation in the concert hall including sound checks and rehearsals. There is a group evaluation after each concert.
Programme objectives	2.A.9, 2.C.4
Course objectives	At the end of this course, you: ▪ are able to independently design a simple multiple loudspeaker system, including positioning and focusing the individual loudspeakers in the system, this bearing in mind the musical material and the acoustical and architectural properties of the concert venue; • are able to translate the musical needs of a performance into technical requirements for a loudspeaker system; • are able to participate in a concert crew for a small-scale concert or small-scale festival;

	• are able to independently prepare a small-scale concert performance with amplification including compiling equipment lists, patch lists, stage plans and time schedules; • are able to critically reflect on your process.
Credits	4 ECTS
Level	Master
Work form	Group lesson, practicals
Literature	To be determined
Language	English
Scheduling	2 semesters, 120 minutes per week, 24 weeks (30 classes scheduled). You take part in minimum one Discussion Concert à 2 days (concert day and the day before), plus additional time for preparation.
Date, time & venue	See ASIMUT
Teachers	Marko Uzunovski
Contact information	Marko Uzunovski (m.uzunovski@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written test
Assignment description	A written test at the end of the course involving both theory questions and cases (numeric result).
Assignment requirements	The written test is a 120 minute online test. You have a quiet workplace with a computer and a working internet connection. There are multiple choice questions and open questions. You may use your notes, you may use the slides as uploaded in Teams. Communication between students during the test is not allowed.
Assignment planning	June
Assessment criteria	Conceptual sound design: - Connection of technological solutions to musical material Loudspeaker properties: - You understand the most important properties of loudspeakers and the consequences for their application Multiple Loudspeaker Systems: - You understand the principles of applying multiple loudspeakers in a composed loudspeaker system, and their application Line Sources: - You understand the practical application of line sources and point sources and know to motivate your choices for those systems in connection with the musical requirements Design Techniques: - You know the criteria used to evaluate a sound system design and you can evaluate a sound system against these criteria Multichannel Sound: - You understand the advantages and limitations of multichannel sound systems

	Multiple Loudspeaker System Design: - You understand the principles of spatial and spectral subdivision and you recognize main and subsystem categories and know how to apply them.
Weighting	40%
Grading scale	numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the teacher
Assignment	**Assignment 2**
Assignment type	Crew member assignment
Assignment description	Participation as a crew member in the Sonology Discussion Concerts
Assignment requirements	You are working in a team. You take part in the organization and technical realization of the Discussion Concerts, in one or more of the following functions: Stage manager, FOH operator, Light operator. In the pre-production process, you take care of the organization, preparation and planning of the technical performance of the concerts. You will be collecting, processing and distribute information and produce the following documentation: Time schedule, Patch List, Equipment List, Stage Plans, Programme Notes.
Assignment planning	The concerts take place in October, December, February and April (subject to changes)
Assessment criteria	Active participation as a crew member in at least one Discussion Concert, including active participation in the pre-production.
Weighting	40%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the teacher
Assignment	**Assignment 3**
Assignment type	Reflective paper
Assignment description	A short reflective paper on the challenges you faced during the preparation of the Sonology Discussion Concert in which you were part of the crew and the solutions implemented.
Assignment requirements	You write a paper (300 - 400 words); you are required to give a reflection on the challenges you faced during the preparation of the Sonology Discussion Concert in which you were part of the crew and the solutions implemented. The assignment needs to be handed in through MS Teams.
Assignment planning	Your paper is due at the end of the course, the teacher will confirm the exact deadline.
Assessment criteria	• critical thinking • authenticity of reflection
Weighting	20%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in the end of semester 2

Sound Engineering in Electronic Music 2

Course title	**Sound Engineering in Electronic Music 2**
Department responsible	Sonology
OSIRIS course code	KC-M-SO-GLT
Type of course	Compulsory course
Prerequisites	Sound Engineering in Electronic Music 1
Course content	Semester 1 of this course deals with the theory and practice of microphone types and working principles as well as grounding and interfacing practice. Applications of microphones are studied in stereo microphone recording techniques and in sound reinforcement situations. As a preparation for the second part of the course, an intensive frequency hearing training is performed. Semester 2 of the course deals with the basic principles of mixing and balancing where the relationship between music and sound is studied in detail. This part of the course is organized in intensive hands-on sessions. The group will be split up in smaller groups of 2 students.
Programme objectives	2.A.9, 2.C.4
Course objectives	At the end of this course, you: ▪ are able to independently design a simple microphone setup, including positioning and focusing. This both for recording and amplification, bearing in mind the musical material and the acoustical and architectural properties of the surroundings; ▪ are able to independently recognise frequency ranges and formant areas to an accuracy of ± 1 octave, expressed in Hertz (Hz). ▪ are able to independently decide on mix questions during a multitrack mixing process, based on the relation between sound and the musical material in question; ▪ are able to critically reflect on your process.
Credits	4 ECTS
Level	Master
Work form	Group lesson, practicals
Literature	To be determined
Language	English
Scheduling	2 semesters, 120 minutes per week, 30 weeks. 1st semester: 12 weekly classes, 2nd semester: 2 classes per student group of 2 or 3 students.
Date, time & venue	See ASIMUT
Teachers	Paul Jeukendrup
Contact information	Paul Jeukendrup (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written test
Assignment description	A written test at the end of the first semester involving both theory questions and sound examples (numeric result).

Assignment requirements	The written test is a 120 minute online test. You have a quiet workplace with a computer and a working internet connection. There are multiple choice questions and questions with sound examples. You may use your notes, you may use the slides as uploaded in Teams. During the test you need a proper monitoring system; headphones possible, loudspeakers recommended. Communication between students during the test is not allowed.
Assignment planning	At the end of the first part of the course.
Assessment criteria	You understand the working principles of different microphone types. You understand the different types of polar patterns and how to apply them. You understand the cause of the proximity effect and it's audible result. You understand the principles of grounding and interfacing and know how to apply them. You understand the working principles of stereo microphone techniques and know how to apply them. You can determine resonance frequencies expressed in Hz by ear, with a resolution of 1 octave.
Weighting	40%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Active participation
Assignment description	Participation in the intensive mix classes
Assignment requirements	You actively participate in the lessons and you are aware of and committed to your own learning process.
Assignment planning	At the end of the second semester
Assessment criteria	• Contribution to discussion: asking relevant questions, expressing your own opinion, analysing contributions of others • Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary
Weighting	40%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	**Assignment 3**
Assignment type	Reflective paper
Assignment description	A short reflective paper on how you have applied the content of this course
Assignment requirements	You write a paper (500 - 700 words); you are required to give attention to one or more of the following three areas: 1. loudspeaker systems and their applications, 2. the application of microphone(s) (systems), 3. conceptual choices in the mixdown of your work.
Assignment planning	Your paper is due at the end of the course, the teacher will confirm the deadline.
Assessment criteria	• critical thinking

	• authenticity of reflection
Weighting	20%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Overview Own Projects

Course title	**Overview Own Projects**
Department responsible	Sonology
OSIRIS course code	KC-M-SO-EP
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course requires you to compile a digital portfolio of your creative projects during your master's studies. The focus of the portfolio lies on projects which are taking place outside Sonology but are connected to the research project on the basis of which you were accepted to the master's programme. This material could include concerts, exhibitions, publications, workshops and other events and media in which your work is featured, and the portfolio is intended to embody explanations of your work as clearly as possible to a wide variety of actual and potential audiences, incorporating a dimension of critical self-reflection as well as insight into your activities and future plans, and showing a connection to your Sonology research work. Discussion of these matters will take place in the one session each semester with the teacher, when the content and progress of your work will be reviewed and advice provided as appropriate.
Programme objectives	2.A.3, 2.A.8, 2.A.12, 2.C.3, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of this course, you are able to create an online portfolio for your artistic work which will: - explain and present your work in a clear, professional and insightful way - involve critical self-reflection and a perspective on your plans for further development - show an engagement with projects outside your Sonology research while maintaining a clear connection to it
Credits	2 ECTS
Level	Master
Work form	Individual meetings
Literature	
Language	English
Scheduling	1 individual meeting at the end of every semester
Date, time & venue	to be arranged individually
Teachers	Richard Barrett
Contact information	r.barrett@koncon.nl

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Portfolio
Assignment description	A digital portfolio of your creative projects during the period of your master's studies, with a focus on those taking place outside Sonology but connected to your research project. This material could include concerts, exhibitions, publications, workshops and other events and media in which your work is featured.
Assignment requirements	The portfolio should be uploaded to a dedicated Teams location.
Assignment planning	The complete portfolio is due at the end of the academic year.
Assessment criteria	- clarity and professionalism in the presentation of your work - the depth of critical self-reflection expressed in the portfolio - the perspectives on potential further development of your work - the connections made between your creative practice and your Sonology research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the teacher

APPENDIX 1: ASSESSMENT CRITERIA MASTER OF MUSIC IN SONOLOGY - FINAL PRESENTATION

	COMPOSITION AND/OR PERFORMANCE SKILLS	TECHNOLOGICAL INTEGRATION	SKILLS WITH SPATIAL ASPECTS OF SOUND	ABILITY TO DISCUSS TECHNIQUES AND IDEAS	CONTRIBUTION TO THE CANDIDATE'S RESEARCH FIELD	WRITING SKILLS
9–10	A rare artistry for this level, displaying original and individual thinking with a deep integration between the research and artistic work so that each throws light on the other. An exceptional degree of ambition and consistency in the project, and of dedication to pursuing it.	Excellent integration of technical procedures into artistic results, and/or highly advanced computer programming / hardware construction skills.	Exceptional and original use of the spatial aspects of sound, deeply integrated with artistic aims and procedures.	An exceptionally convincing and enlightening thesis defence, showing a strong ability in self-reflection and confidence in articulating ideas and context beyond the boundaries of the individual project.	Exceptionally original and relevant research as shown in the thesis, engaging with or advancing existing practices, ideas, or technologies through clearly defined experimentation, whose result is of distinct value in the field.	Logically and interestingly structured thesis, whose content is precisely and fluently written, with a good contextualisation of the project ,and a sense of unity between the nature of the project and the form of the thesis.
7.5–8.5	Artistic skills of a consistently good level, with a distinctive and original approach to the artistic output, which shows coherence, high commitment and thoughtfulness.	Convincing integration of technical procedures into artistic results and/or above-average computer programming / hardware construction skills.	A persuasive fluency in the use of the spatial aspects of sound, showing a clear relationship to the artistic aims and ability to use knowledge of the field in a convincing way.	A convincing thesis defence, showing sufficient ability in self-reflection and fluency with the ideas and subject matter of the project.	Well-conceived and systematically executed research which makes a clear contribution to the field.	An interestingly and clearly written and well-structured thesis, with good use of existing knowledge in support of its arguments, and consistency in matters of formatting, referencing and logical layout.

5.5–7	Artistic skills clearly recognisable in the project, involving an appropriate amount of work and thought and ability to produce interesting results in the chosen area.	A clear command of technical procedures and their relationship to artistic results and/or well-developed skills in computer programming / hardware development without a high degree of depth in technical-artistic integration.	An adequate level of ability in working with sound in space though lacking an individually imaginative or innovative approach.	An adequate if not always convincing thesis defence, showing some ability in self-reflection and in articulating relevant responses to questions and comments.	Adequate ability to frame and execute the research process as shown in the thesis, even if the results are relatively circumscribed in originality and relevance.	A thesis with clearly comprehensible and clearly structured writing, making appropriate use of contextualisation and efficient argumentation.
0–5	The composition and/or performance did not show evidence of well-developed artistic skills, individuality or strong engagement.	Inadequate computer programming / hardware construction skills, and/or an unconvincing degree of integration between these and the artistic output.	Inadequate command of the possibilities and procedures involved in spatial sound.	An inadequate response to questions in the thesis defence, showing insufficient self-critical engagement and imprecise grasp of the issues under discussion.	Insufficient amount and/or quality of research as shown in the thesis, with an inadequate sense of the field and a lack of systematic thinking.	An insufficient amount and/or quality of writing as shown in the thesis, lacking in clarity, comprehensibility, logical structure and/or contextualisation, lacking consistency or depth in the use of sources and preexisting knowledge.

Royal Conservatoire The Hague

GRADING SCALES

The Royal Conservatoire uses four grading scales for its assessments: Qualifying results - Numeric results - Participation results - Pass/Fail

QUALIFYING RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Excellent	EXC	Excellent	EXC	Yes	No
Very good	VG	Zeer goed	ZG	Yes	No
Good	G	Goed	G	Yes	No
More than sufficient	MTS	Ruim voldoende	RV	Yes	No
Sufficient	S	Voldoende	V	Yes	No
Insufficient	I	Onvoldoende	O	No	No
Very insufficient	VI	Zeer onvoldoende	ZO	No	No
Poor	PR	Zwak	Z	No	No
Very poor	VP	Zeer zwak	ZZ	No	No
Extremely poor	EP	Uiterst zwak	UZ	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No

NUMERIC RESULTS

A numeric grade between 0 and 10, including a maximum of one digit after the decimal point.

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor

Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

PARTICIPATION RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Participation sufficient	PS	Voldoende deelname	DV	Yes	No
Participation insufficient	PI	Onvoldoende deelname	DNV	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Never participated	NP	Nooit deelgenomen	ND	No	No
Extension	EXT	Uitstel	U	No	No

PASS/FAIL

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Pass	P	Pass	P	Yes	No
Fail	F	Fail	F	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No